

Stage Needs Red Blood From Its Men and Women, Asserts Eugene Walter

Playwright With a "Punch"
Hits at the "Concave" Actor
and the "Cuddle-Up-Closer"
Leading Woman—One Is as
Masculine as the Single But-
ton on His Vest, the Other
Merely a Baby-Doll—Why,
Then, Should Authors Be
Blamed for Providing Chick-
en Feed?

By Charles Darnton.

OCASIONALLY we may think the press agent for an interesting idea. Yesterday A. T. Oken, who stands quite alone in his class—except when he sits down to drink your health—sent this paragraph with his compliments:

"Eugene Walter, author of 'The Knife,' at the Bijou Theatre, will leave New York next Monday for a tour of New England cities where stock companies are playing. In search of actors suitable for juvenile roles, Mr. Walter declares that the feminist movement is increasingly responsible for a lack of virility among Broadway actors, and that he is compelled to seek in the highways and byways of theatrical America for types of sufficient manliness and force to play juvenile roles in his new dramas."

This struck me as being worth a great deal more than a paragraph, so I lost no time in telephoning Mr. Walter and asking him to put his views on the subject into writing. You know, of course, that Eugene Walter has no equal as a dramatist with a "punch." It is characteristic of him to give a play such force that he knocks it straight into you whether you like it or not. He displays the same spirit in discussing people who act plays. This is what he says:

"The concave actor, up to the minute in shape, with a Charlie Chaplin mustache, wrist watch and shoes of peculiar design, may be superlatively entrancing on the screen; but when it comes to speaking regular words of regular men on the regular stage and giving a regular impression of masculinity—all wool and a yard wide—he's about as impressive as the one button of his vest, hidden at the extreme point of his convexity."

"Then, after you've heard this 'new-you-stop-and-leave-me-alone' actor slap a few direct and terse speeches right on the wrist you wave him aside at rehearsal and send for a dramatic agent to help you find some one for the job."

"You have a play which aims to portray red-blooded men and women, and you feel that in some way or other you can take care of the women if you have a maximum number of males with real masculine thoughts, manner of expression, who will put over the footlights the impression of having eaten regular 'be' food, as the late Paul Armstrong was wont to express it."

"Have you any?" you ask the agent.

"Male or man actors?" she will ask.

"Man."

"How old?"

"Must look between twenty-five and thirty."

"Then comes your list—pitifully short, painfully familiar. Here they are—the thin manly line—every one a veteran and an artist, hanging on to the remnants of youth and ready to do their bit."

"Pretty well along in years," is your invariable comment.

"They can make up young enough."

"How much?"

"She runs her finger lightly over the short list and murmurs the salaries—the lowest \$100, the average \$500, and then up to \$800."

"Not one of them under forty, and most of them fifty years old," you comment.

"You know 'em! Any one of them who looks it can play the part."

"Haven't you any young ones—real ones, who are fairly good and want a start?"

"They haven't the punch."

"How about the women?"

"Just as in the answer. 'Can give you a lot with the debutante slouch, but vigor and conviction and the power to put it over went out without corsets, hips and a normal bust,' is your answer."

"And so as an author I am going out on a trip to find, if they can be found."

found, young players of both sexes with the punch, with voices well placed and who can hit from the shoulder.

"The American stage has been made the dumping-ground during the last ten years for men without girl of waist or intellect, ill-formed, ill-informed, light-waisted in all essentials of life—physical and otherwise—while the baby-doll, the hipless, voiceless, amping, cuddle-up-closer leading woman has driven our fine actresses nearly into obscurity and authors nearly to the asylum."

"I am not going to argue the cause from either a sociological or political point of view. If this is the era of the chicken, some one else can figure out the reason why, but don't blame the playwright when he is compelled to give them chicken feed to keep them alive. If the lounge lizard is at the height of his glory, then blame not the poor author for giving him little more than he put on the rock and bake and blink in the sunlight of popular adoration. If the 'feminist' woman is breeding a class of men who live on the earnings of their wistful and sweethearts and wives while muscles become flabby, gesticulation girlish and voices falsetto, then blame the feminist movement and not the dramatist. One cannot cut down a giant reedwood with a pair of manicure scissors."

"That's the condition of the stage today—that's why I'm going into the tall grass to find some real men and women who can act with the punch. Women who can start when started, the Ethel Barrymores—the Blanche Bateses, the Julia Deans, the Dorothy Donnellies, the Margaret Anglins, the Helen Wares and a dozen more—and men—real men with a real punch to come up in reserve of the rapidly thinning lines of dependable veterans—they are the ones we need."

"Maybe the war will straighten the shoulders, fill out the bellies and bring back the punch to the vast production of concave kids. Maybe the war will bring back to style the women made by God to carry his real burden, the responsibility of the endurance of the race—a woman of sound brain, sound mind, sound moral sound emotions."

"Let us hope all this will come and that the man with the punch—shoulders, girth and a conviction or two—will walk with her hand-in-hand to a new era of plays and actors for real, healthy, grown-ups. That's my dearest wish as a writer for the stage."

Plays for the
Coming Week

THE Lambs will hold their annual public gambol at the Manhattan Opera House to-morrow night and Monday afternoon. A portion of the receipts will go to the purchase and maintenance of a hospital ambulance for the Red Cross in France. The first skit, written by George V. Hobart, is called "Getting Up a Gambol." The same author has also contributed "Words Mean Nothing," a reflection of the motion picture play. A dramatic sketch by Robert Mackay is called "Somewhere in Mexico." The Ragtime Minstrel Lambs will be another feature. There will be 150 performers, among them De Wolf Hopper, Raymond Hitchcock, William Collier, Leon Crawford, Andrew Collins, Will Rogers, James T. Powers, William Courtney, Miranda Tynan, Donald Brian and John McCormack. The climax to the four-hour programme will be the song, "Fall Into Love for Your Own Good," written by President Wilson and music by John L. Golden. This will be sung by De Wolf Hopper and the entire company, with a patriotic ensemble devised by R. H. Burnside.

The Messrs. Shubert will present Oscar Strauss' latest opera, "My Lady's Glove," at the Lyric Theatre on Monday night. The book and lyrics were written by Edgar Smith and Edward A. Paulson. The scene of the opera is laid in a garrison town in France and the story centers about the activities of a popular regiment quartered there. Capt. Poindexter is the hero. For several years he has spent his spare time and much more than his spare cash in paying attention to the pretty girls in the town. The cast includes Charles Russell, Frances Demarest, Vivienne Segal, Maude Odell, Charles Jones, Charles McNaughton, Ned Munroe, Horace Sinclair, Arthur Geary, Doris Martin, Grace Daniels and Virginia Flinniger, a dancer.

"A Daughter of the Gods," the motion picture production in which Annette Kellermann figures, will be the attraction at the Standard Theatre.

"BIG TIMBER" AT STRAND
AND OTHER FILM FEATURE

A varied programme will be presented at the Strand Theatre with "Big Timber," in which Kathryn Williams and Wallace Reid appear as the stars, the principal photo-dramatic feature. The film adaptation was made by Gardner Hunting from the story by Bertrand Sinclair of the California lumber camp district. How big trees are felled and cut and handled is shown during the action. "No Story," O. Henry's tale of newspaper life, will be the other screen feature. There will also be concert numbers.

"THIRTEENTH CHAIR"
PASSES 250TH MARK

"The Thirteenth Chair" passed its 250th performance at the Forty-eighth Street Theatre this week. The warm weather which has forced many of the theatres to close their doors has not affected the popularity of the excellent play headed by Margaret Wyckoff.

STAGE STARS WHO WILL APPEAR IN NEW YORK NEXT WEEK



"HIP HIP HOORAY GIRLS"
POPULAR AT COLUMBIA

Now well into the second month of its engagement at the Columbia Theatre "Hip Hip Hooray Girls" continues to draw about all the people the house can hold. This combination of burlesque and vaudeville specialties merits the large patronage it is enjoying. The Six Diving Belles continue to be the most attractive feature of the show. These performers in the huge transparent tank, which contains several thousand gallons of water, are constantly adding daring and graceful feats to their act. The ice skating carnival and ballet has also become a popular feature of the performance.

**PROCTOR VAUDEVILLE
AND LOEW FEATURES**

A vaudeville programme of eight acts, combined with photo plays, will be presented at Proctor's Fifth Avenue Theatre, commencing Monday. As an added attraction, Charlie Chaplin will be seen in the latest movie comedy, "The Immigrant." Proctor's Twenty-third Street will feature William Cahill in "The Man From Ireland." The bill will also include Walthour and the Princeton girls in a cycling act, Knight and Lloyd, and Locket and Brown. "The Immigrant," which will be seen at Proctor's, is a one-act play called "Spooks," the Brightons, Virginia Rankin and Charlie Chaplin in "The Immigrant" will be other features.

"The Immigrant" will be seen on Monday and Tuesday at Loew's New York Theatre. "The Doemster" will be shown on Wednesday and Thursday, while Alice Brady will be featured in "The Divorce Game" on Friday. Valeria Suratt in "The Slave" will be seen on Saturday and Sunday. Loew's American Roof will have Frank Bush, the funny story teller, Anthony Andre and the Beggar, and Dorothy Wahl and Jackson in "The Girl From Brazil."

"FROCKS AND FRILLS"
PALAIS ROYAL REVUE

Society and the stage are well represented in the list of reservations for the premiere performance of the new Palais Royal summer revue, "Frocks and Frills," at the Palais Royal, Broadway and Forty-eighth Street, first night, Wednesday, June 19. The prima donna, Miss Irving, has been in London adding her native country to bring young men to the colors. This end the actress adopted a campaign, she called "Your Flag and Country Need You," which she will introduce in the revue. Others in the cast are Harry Dell, Michio Row, La Sylphie, the Brinsford, John Murray Anderson and Cynthia Perot.

**DANCING CARNIVAL
DRAWS MANY VISITORS**

Many out of town visitors on their vacations are appealing on the floor of the Dancing Carnival at Grand Central Palace. The attendance has been unusually large of late.

**BEBAN AND CHAPLIN
ON SCREEN AT RIALTO**

Stress has been laid on the comedy element in the programme for the Rialto Theatre, with George Beban in "A Roadside Impresario" and Charles Chaplin in "The Immigrant" as the two most humorous features. Mr. Beban will be seen as a roaming Italian mountebank, with a trained bear for his companion. The story, which is Mr. Beban's own, has the characteristic mixture of pathos and laughter which marks all of this star's vehicles. The star is supported by Harrison Ford, Fred Huntley, Julia Faye, Adele Paragon and others. In the Chaplin picture, which will be shown first on Monday, the comedian is seen in individual situations as a seafaring passenger of an immigrant ship. Several songs will participate in the musical programme.

"MAN WHO CAME BACK"
HAS REMARKABLE RUN

"The Man Who Came Back" will, during next week, progress from its 255th to its 262nd performance at the Playhouse. This drama, presented under direction of William A. Brady, is by Julius Eckert Goodman, founded on a story by John Fleming Wilson. Mary Nash and Henry Hall have been playing the leading roles since the play opened last summer.

Accused of Attempting Suicide.

Miss Rose Herscovitz, twenty-two years old, of No. 97 South Eighth street, Williamsburg, was taken to an ambulance hospital at 3 A. M. today, charged with attempting suicide by a severe poisoning of an immigrant ship. Several sailors will participate in the musical programme.

**Three Accused in Scheme
To Send Mail to Germany**

Plan Was, Authorities Say, to Get Letters to Norway Whence They Would Be Forwarded.

Two Austrian sailors and the cop of a Norwegian ship were held in \$1,000 bail each by U. S. Commissioner Cahoon in Brooklyn on the charge of running a private mail route from New York to Germany by way of Norway.

Anton Sager, thirty, of No. 108 East Eleventh street, New York, and his brother, Rudolph, thirty-four, of No. 329 Washington street, Brooklyn, were sailors on the steamship Martha Washington of the American-Austrian Line when she was interned at Hoboken at the outbreak of the war. When war with Germany was begun, they were sent to Ellis Island, but they were released on April 21.

The Sagers met in a saloon here, where they were clandestine, and after a little talk found that they knew his wife in Bergen, Norway. Soon, according to the testimony before Commissioner Cahoon, the three arranged that Schmidt would take all the letters they could gather and send them to Germany by handing them to his wife to put in the mail in Bergen. They charged 50 cents apiece, and the letters were free from observation of the censors of the United States.

MRS. SOL SMITH, OLDEST ACTRESS, DIES IN SLEEP

87 Years Old, She Made Debut in 1862 and Appeared Last in April, 1916.

Mrs. Mary Sedley Smith, America's oldest actress, universally known as Mrs. Sol Smith, died yesterday in her sleep at her home, No. 99 Claremont Avenue. Although eighty-seven years old, she appeared in April last year as the Nurse in "Romeo and Juliet" at a performance given by the Professional Woman's League.

At thirteen Marie Sedley appeared as Juliet at an amateur performance. It was not until after her first marriage that she made her professional debut in 1862 as Margery in "The Rough Diamond." Later she appeared in New York as a member of the celebrated stock company of the old Winter Garden.

Her success still later on the Pacific Coast prompted Edwin Booth to call her East to join his company. Her first husband was William Henry Brown. Her second was the late Sol Smith, a well known actor, she leaves four children, Hedley, Edward and Alice Brown and Mrs. Elmer Smith Redding.

Funeral services will be held at the Little Church Around the Corner at 1:15 o'clock to-morrow. Burial will be in Greenwood Cemetery.

**Keep Your
Stomach Well**

IT MEANS BETTER HEALTH
FOR ANY WEAKNESS—TRY
HOSTETTER'S
Stomach Bitters

PHOTO PLAYS.

**"SHIFTLSS TOM" LINCOLN
A CARPENTER WHO WOULD
NOT EVEN LAY A FLOOR
IN HIS OWN LOG CABIN**

Such was the manner of man who fathered Abraham Lincoln. Tom was illiterate but not ignorant. He loved his family, he had courage and a sense of humor. Aside from his paternity of one of the dominant figures in world history, his adventures and achievements were those of a thoroughly human, intensely interesting individual who made his mark on the records of "pioneer days." As portrayed by Benjamin Chaplin in the Lincoln Cycle of photo-plays Tom is an engaging, enjoyable, engrossing character.

**BENJAMIN
CHAPLIN**

TODAY AND
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THEATRES.

**Winter Garden Show of
PASSING SHOW OF
ASTOR**

HIS LITTLE WIDOW

NEW BIJOU

THE KNIFE

**The 13th
Chair**

**THE MAN WHO
CAME BACK**

AMUSEMENTS.

PALISADES PARK

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GALETTA

REPUBLIC

"PETER IBETSON"

EVELYN NESBIT

MANHATTAN OPERA HOUSE

LAMBS ALL-STAR GAMBOLS

TO-MORROW EVENING, 8:30, 8:45 & 9:15

GRAND CENTRAL PALACE

ADMISSION 25c

DANCING CARNIVAL

Officers Elected by United Commercial Travelers.

AUBURN, N. Y., June 16.—The State convention of the United Commercial Travelers closed here to-day after election of the following officers: Grand Counselor, William M. George, Auburn; Grand Junior Counselor, Andrew White, Jamestown; Grand Secretary, John Weekes, Watertown; Grand Treasurer, Charles A. Howard, Rochester; Grand Marshal, Mason E. Shultz, Kingston.

Kills Himself With Razor.

William C. Runk, thirty years old, proprietor of a butcher shop at No. 1294 Greene Avenue, Williamsburg, committed suicide at 5:30 A. M. to-day by cutting his throat with a razor. His wife, who found the body in the bath room, said the husband was despondent because of poor business.

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